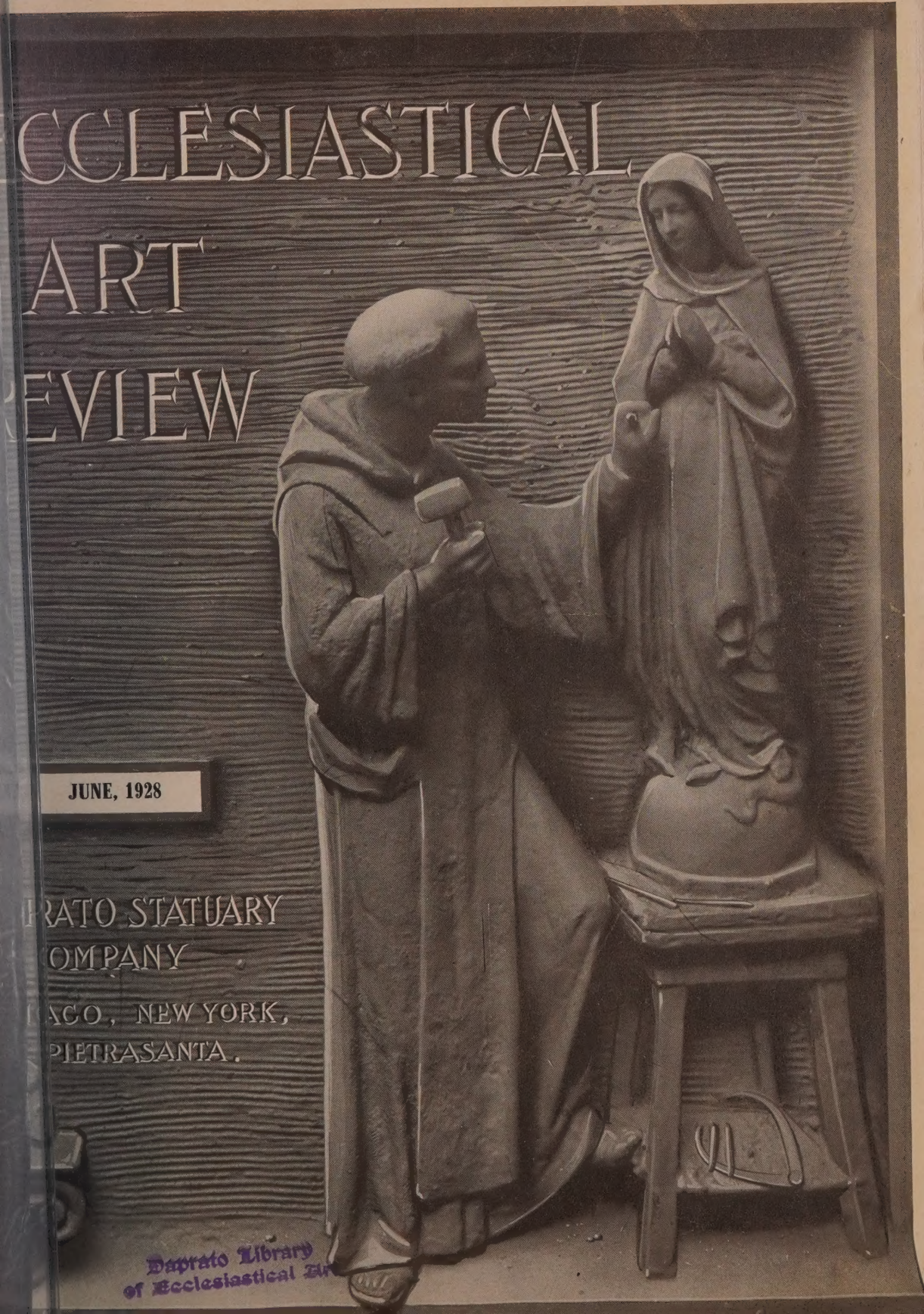
CCLESIASTICAL ART EVIEW



JUNE, 1928

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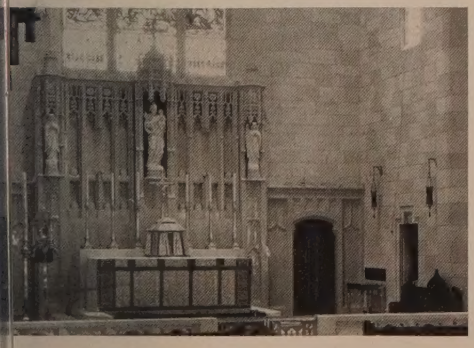
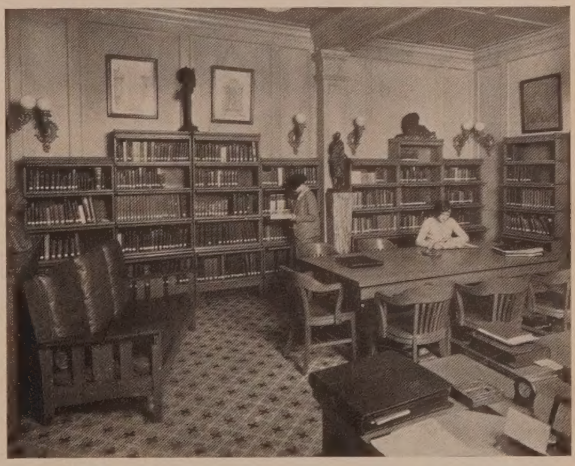
Altars and Rubrics

THOSE who observe the trend in ecclesiastical art are aware of a growing movement toward a more exact compliance with the rubrical requirements for the altar furnishings. The Sacred Congrega- Rites has outlined these require- but in the past, for various reasons ns from the decisions of the Congre- ave crept in, and received a sort of sanction. There were difficulties in of meeting the rubrical require- nd few seemed disposed to face those es. Just to mention one, the poverty parishes in this country particularly rlier days, may well account for the al character of many altars. Archi-



The Rubrical Altar



Daprato Library of Ecclesiastical Art

tects had to measure the sanctuaries in churches more by the parish purse than by the Catholic ideal. The producers of altars were, of necessity, compelled to abide by the plans of priests and architects. But a change is now apparent. Our churches are coming out of the crudities of pioneer days; our sanctuaries are being enlarged to furnish space for altars that conform to rubrical dignity and decorum. It is a most welcome change, though, of course, it is coming about only gradually. Old, easy-going customs survive stubbornly and give way slowly.

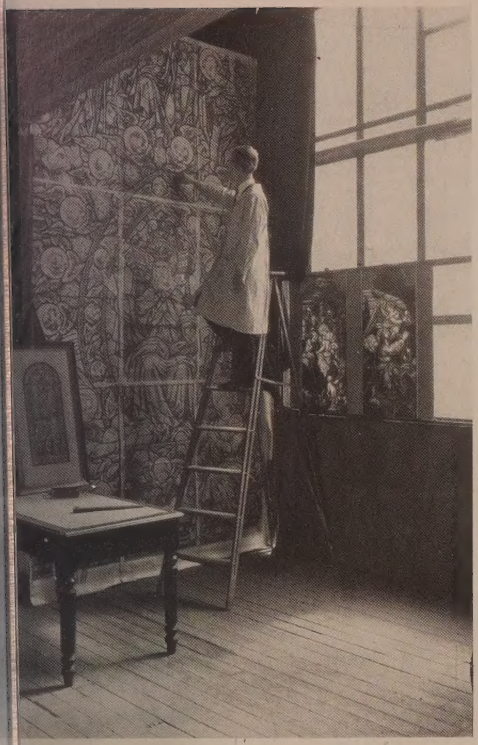
Daprato Drafting Room and Designing Dept.

This change offers no mean challenge to the makers of altars. It calls for a staff of designers able to meet many difficulties: difficulties of meagre parish funds, difficulties of cramped space in sanctuaries, difficulties of harmonizing rubrical altars with the style of existing churches. The Daprato Statuary Company has accepted this challenge and has already proven that its designers can meet and overcome these difficulties. To accomplish this, it has not merely enlarged its staff of designers and artists, but has expanded and modernized all its facilities, including its unique Library of Ecclesiastical Art. The Library is an exceptional one of its kind, a collection of both current and rare volumes covering all branches of ecclesiastical architecture, the decorative arts, the liturgy, hagiography, and other like subjects which may enter into the rubrical and artistic production of altars and church ornament. It not merely is of assistance to the staff of the Company, but furnishes a valuable service to priests and architects, who send in constantly increasing requests for information of various sorts touching upon ecclesiastical art. The Library is very glad to extend its offer of this service to anyone who wishes it.

Few persons realize how extensi complicated an organization is nee the production of highly artistic ec tical work. Between the first rough p and the finished work, a whole a skilled artists and craftsmen are e The work is subjected to many-side cism, because it must satisfy a most d nating clientele. Proposals, sketch mates, designs must travel often f land and sea before the actual pro begins. In Chicago are the main o the Daprato Statuary Company, th position studios, the metal departme the library. The art glass studios New York City, in conjunction w Eastern office and display rooms; th dian office is in Montreal. All the scu marble work is imported directly fr Company's studios in Pietrasanta, It

Equipped as it is with unsurpasse ities, with an organization capable dling the most exacting work, and ba sixty-eight years of wide experien Daprato Statuary Company sincere comes the present movement toward rubrical church art. Beyond any b

Daprato Statuary Company Studios, Pietrasant



Cartooning, Daprato Studios, New York City

tion, it genuinely cherishes a high Christian art. But it is quite well at its efforts toward reaching that l must depend upon the support of s. Whether or not it be true, as has been said, that a people get the gov- they deserve, it is certain beyond that they get only the art which eciate and demand. There must be ion between clergy, architect, and der, to make the rubrical altar be- usual thing, not the unusual. If y and architects demand ecclesias- uctions of finer merit, more closely d to rubrical requirements, more ly expressing the rich and sublime atholic art, the Daprato Statuary will enthusiastically strive to meet and.

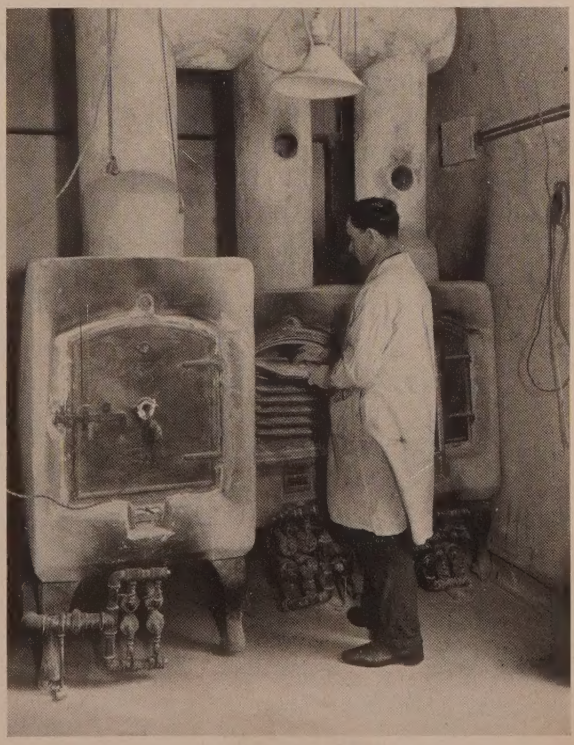
Camille Rigali, Librarian.

Stained Glass

The art of producing stained glass windows in America has reached a stage of development which makes it extremely doubtful whether even the best European work is equal to the finest American glass.

Before the war the world's best stained glass windows came from Europe. Today, however, Europe with its depleted resources seems to lean to cheaper production whereas American Glass is continually improving in quality.

The Daprato Stained Glass Window Studios at New York City have done much to spread the popularity of American glass. By employment of especially talented artists and maintaining rigidly the highest standards of Christian Art, truly masterful productions have been achieved by them.



Firing Stained Glass, Daprato Studios, New York City

Common Sense is Art Need

(Reprinted from *The Boston Post*)

"BEAUTY is an asset in every day life. That at last people are commencing to demand it is a matter for thankfulness. But have common sense in art," urged C. Howard Walker, the architect, and director of the School of Fine Arts and Crafts, speaking in the Assembly Hall of Jordan Marsh Company in connection with its International Exposition of Art in Trade.

Sincere and Simple

"Art has nothing to do with dates or tags. It is not good because it is either ancient or modern. Art is based on merit, on order, truth and skill. Art is sincere and simple. Its aim is to produce a record," said Mr. Walker, whose words proved that the great influx of modernism in art is not to his liking.

"Order is natural in art as in life," he continued. "When a man ceases to be orderly he becomes less desirable as a citizen. When he becomes chaotic he is futile. So modern art is futile.

"Art should not play to the gallery as what passes for art does today. In the two great art epochs in the world's history, it did not. In Athens 500 years before Christ and in Italy 1500 years after, no man could sign his name to a work until it had been judged worthy by his peers. Art was no experiment then, no half-baked impotency. If it fell short of skill it was not art. Art must mirror nature.

Insult to Common Sense

"Novelty and new conceptions have nothing to do with art." asserted Mr. Walker. "There can be fine and novel sensations occasionally, but only occasionally because few people are gifted enough to carry them through. Flowers that are daubs, figures that look like frankfurt sausages and trees for which words are lacking are not exquisite impressions. They are lies and an insult to common sense. They do not represent anything. People who get such impressions ar off in imbecile asylums," said Mr. Walker co his attack on modern art.

"The fact that commerce has recognized t public has the right to beauty and can discrimi great forward step. Use your common sense muddle of modern art. It can be a most e weapon against eccentricity and vulgarity. Re that all things can be done with delicacy, dece beauty, and that no real artist has any use decency.

"Of course the machine is of tremendous No one is justified in doing with the hand so that can be done better by the machine. Not ye ever, are many things made by the machine th any real beauty. We have not yet had the tim velop this beauty. The finished and beautiful what I am asking you to demand."

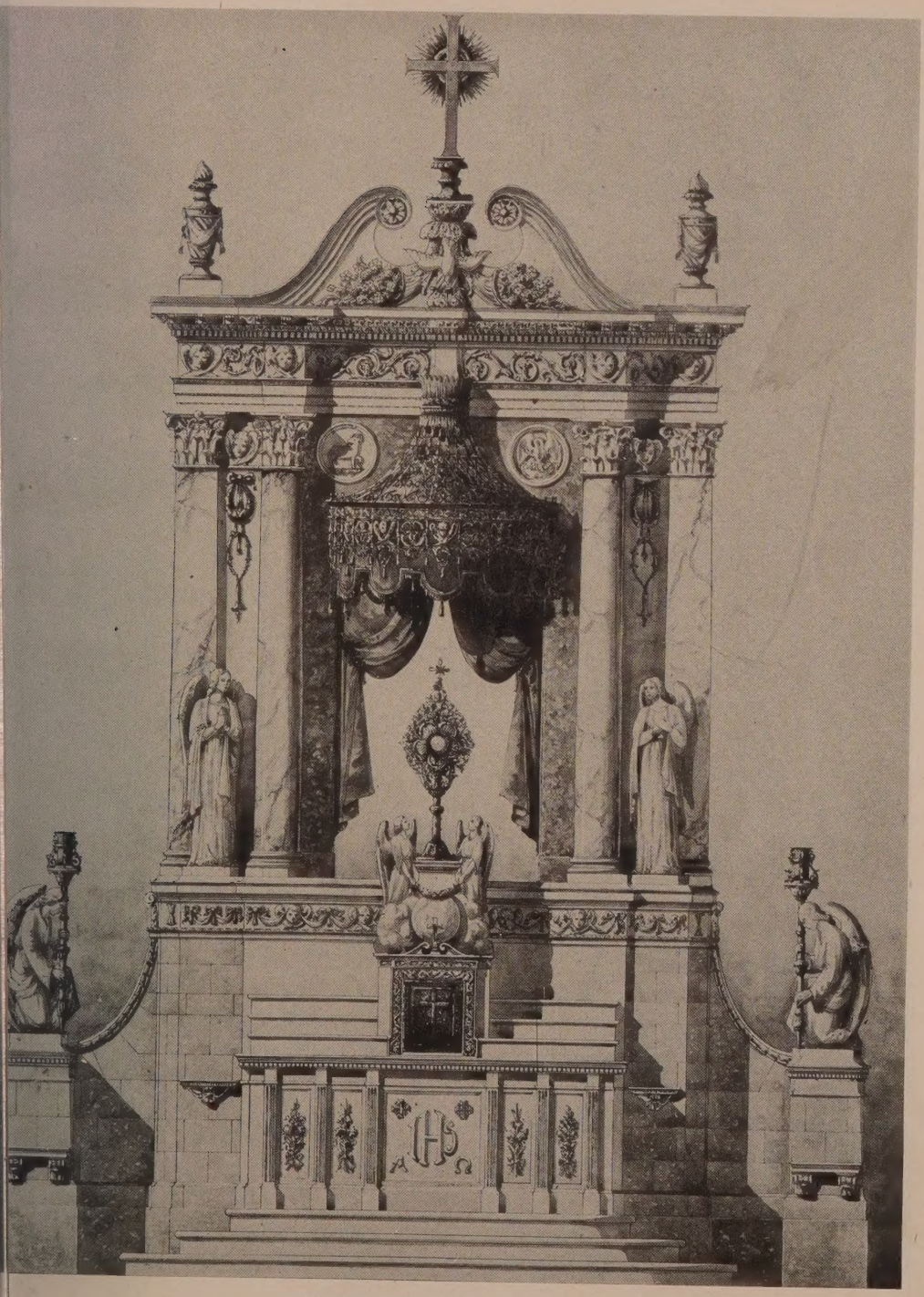
Mr. Walker here dwelt upon the lack of reti modern painters, sculptors and writers.

Chaotic Art Cannot Last

"They seem to think that because they do n expressing their indecent emotions that the rest world should not. I can see no reason why should be bored by them. I refuse even to them. Not a single work of distinction can be e of these rebellious, callow fellows," he said.

"An excess of violence in one direction means that the opposition undertow is started part of it. This chaotic art cannot last.

"Wretched things are supplied you now on t that they are what you want. This is not true. to deform nature for that is what this so-called art does. Use your powers and right to disc and better things will come. Trade, in its att incorporate beauty, promises this," conclude Walker.—Boston Post.



MARBLE MAIN ALTAR

Chapel of Perpetual Adoration, Sister Servants of the Holy Ghost of Perpetual Adoration, St. Louis, Mo. Hellmuth and Hellmuth, Architects, St. Louis, Mo. Altar now in course of execution by Daprato Statuary Company at Pietrasanta, Italy.

g dignity combined with artistic elegance serve to accentuate in this design the honor and prominence corded the Blessed Sacrament in this altar of Perpetual Adoration. A richly ornamented baldachin ronze super-imposed upon a background of white and colored marbles acts as a canopy over the Ostensorium. The velvet drapery is arranged to drop in front of the Monstrance which in turn can be removed by access to the rear of altar.

MARBLE MAIN ALTAR

Marygrove College, Sister Servants of the Immaculate Heart of Mary, Detroit, Michigan.

Designed by D. A. Bohlen & Son, Architects, Indianapolis, Ind.

"In its superb setting in the perfectly appointed Chapel this exquisite Gothic Altar like the fine buildings 'days of old' lifts its graceful pinnacles heavenward, symbolizing the aspirations of designers and crafts and worshippers in the most impressive form that art has yet engendered in any day or any clime."
—From Marygrove Anniversary Volume, November, 1927.

MARBLE SIDE ALTAR

Marygrove College, Detroit, Michigan.

tuary Company: "We surely trust that you may have continued success in the exercise of your artistry
l in the field of Ecclesiastical Art and that all your patrons may share the pleasure and satisfaction
have experienced in your admirable work." Signed, Sister Servants of the Immaculate Heart
of Mary.

CIBORIUM ALTAR

St. Benedict's Church, Evansville, Indiana, Rev. F. M. Hoppenjans, O.S.B., Pastor.
Altar designed in collaboration with Thole and Legeman, Architects, Evansville, Indiana.
Stateliness and grandeur are the outstanding characteristics of the baldachin type of altar and this artistic
possesses them to a remarkable degree. The altar proper together with monolithic columns is of sele
white and colored marbles exquisitely carved. The ciborium or canopy is of Rigalico enriched with
sculptured ornament. The lofty golden cupola of the ciborium does not show to advantage
in the picture due to photographing from the floor level but viewed in the church
it presents a sight inspiring and beautiful. Produced in its entirety in the
studios of Daprato Statuary Company.

RIGALICO MAIN ALTAR

St. Jean de la Croix Church, Montreal, P. Q., Rev. A. J. Prefontaine, Pastor.

Planned in collaboration with Zotique Trudel, Architect, Montreal, P. Q.

...to a superlative degree this altar reveals the possibilities of Rigalico in the hands of the skilled artist. ...ghtful symmetry and masterful execution combine to make it a creation of artistic loveliness. A production of the studios of Daprato Statuary Company, Chicago, New York.

JOSEPH SIMEON ASSEMANI

Archbishop of Tyre, Founder of theClementine-Vatican Oriental Library.

Model of statue being executed in bronze by Daprato Statuary Company for monument to be erected at H
Mt. Lebanon, near Jerusalem. Monument being erected under the auspices of His Beatitude the Vene
Patriarch of the Maronites, Patriarch of Antioch; the Archbishop of Cyprus; the Latin Patriarch of
Jerusalem, Palestine, the Vatican Library and Very Rev. Msgr. Michael Abraham, Repre-
sentative of the Latin Patriarch in America.

1928, by Daprato Statuary Company.

SPECIAL MODEL

The Benediction of the Sacred Heart.

cation of Daprato Statuary Company Studios the equal of which would be hard to find. It is a production such appealing beauty so truly spiritual we rank it with the greatest achievements of our studios. Graceful, expressive and artistic it typifies the ideal in religious art.

MARBLE MAIN ALTAR

St. Joseph's Church, Bronxville, New York. Rev. Joseph L. McCann, Rector.
Designed in collaboration with Wm. H. Jones, Architect, Yonkers, N. Y.

A noteworthy altar not only on account of its artistry but particularly because its form is strictly ru
that altar is separated from reredos by a narrow passageway. Tabernacle stands free and is c
veiled. Crucifix and candlesticks all in a line rest on gradin behind the tabernacle. This bea
creation of art was produced in its entirety in the studios of Daprato Statuary Company
Chicago, New York, Pietrasanta, Italy.

The bronze crucifix and candlesticks were also specially designed and executed by Daprato

MARBLE SIDE ALTAR AND RAILING

Church, Bronxville, N. Y. Designed in collaboration with Wm. H. Jones, Architect, Yonkers, N. Y.
tistry marks this altar as a creation of rare beauty. The delightful perfection of the carving, the chaste-
he design form a most ideal background for the masterfully executed marble statue. Production of
the studios of Daprato Statuary Company, Chicago, New York, Pietrasanta, Italy.

MARBLE MAIN ALTAR

St. Elizabeth's Church, Newark, N. J. Rev. T. F. Canty, Rector.

Designed in collaboration with Neil J. Convery, Architect, Newark, N. J.

The title, "A symphony in Marble" might appropriately be applied to this marble masterpiece so harmo various proportions, so true is its symmetry. The reredos panels together with the central an towers appear as storied symbols of architectural perfection. A novel feature of this altar wi seen in the panels of stained glass which when illuminated add a delightful radiance of colo to the immaculate white background. Produced in its entirety in the studios of Daprato Statuary Company, Chicago, New York, Pietrasanta, Italy.

MARBLE PERPETUAL ADORATION ALTAR

Blessed Sacrament Church, Fathers of the Blessed Sacrament, Quebec, P. Q.

Marble enriched with mosaics of sparkling gold and brilliant colors forms a glorious setting for the strance mounted on this altar. A special mounting for the Ostensorium is arranged in the form lobe entirely covered with scintillating mosaic while the scene of the Ascension shown in the ntral niche of the altar, a rare work of art is also beautifully depicted in mosaic. Produced by Daprato Statuary Company according to designs specified by the Blessed Sacrament Fathers.

MARBLE MAIN ALTAR

Good Samaritan Hospital Chapel, Sisters of Charity, Cincinnati, Ohio.

Gothic loveliness which implies design of intriguing beauty might aptly be applied to this splendid altar. it most attractive in design and execution but it also reveals in marked degree the possibilities of co ance so effectively achieved in the matching of the beautiful colored marbles of the panels columns. Specially designed and executed by Daprato Statuary Company, Chicago, New York, Pietrasanta, Italy.

MARBLE SIDE ALTAR

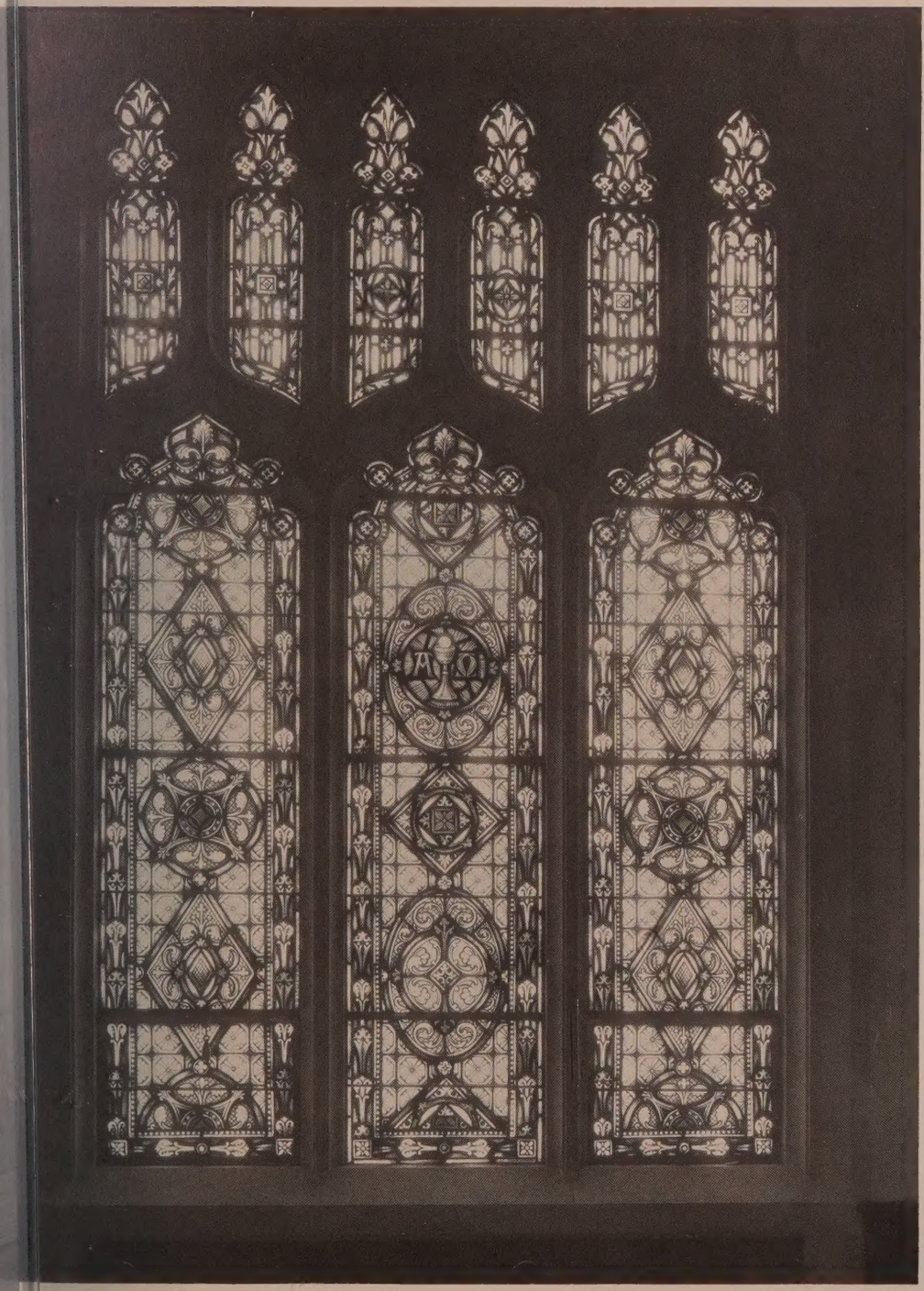
Good Samaritan Hospital Chapel, Cincinnati, Ohio.

s maintained by Daprato Statuary Company Studios preclude any chance of inferior workmanship or even unimportant details. Beauty of design and execution so evident in the main altar shown on te page will be seen repeated in this delightfully artistic side altar. Produced in its entirety in the studios of Daprato Statuary Company, Chicago, New York, Pietrasanta, Italy.

GROUP WINDOW

Marygrove College Chapel, Detroit, Mich.

Colorful beauty accentuated by perfect composition and faultless technique marks the windows of Marygr Chapel as distinctly unusual productions in the art of Stained Glass Window making. Illustrations begin to do justice to these gorgeous windows which were furnished by Daprato Studios but a p sonal visit to the chapel will repay any who might be interested in seeing work of h superlative degree of artistic excellence.



ORNAMENTAL WINDOW

Marygrove College Chapel, Detroit, Mich.

Specially designed and executed by Daprato Studios.

ntal but of design and pleasing color so essential to a religious atmosphere these windows reveal the ties of the purely decorative type of glass. Myriads of sparkling colored glasses gleam in countless shades and tints.

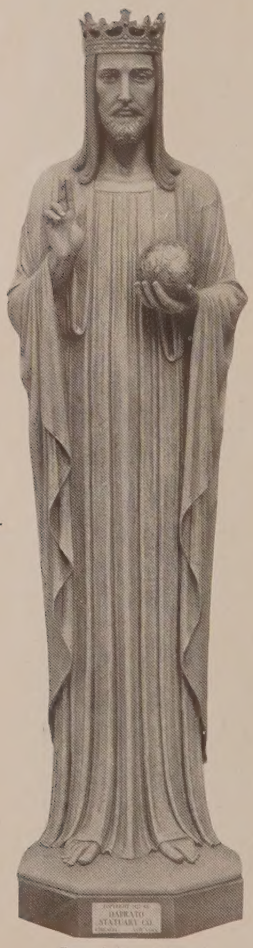
Copyright, 1927, by Daprato Statuary Company.

SPECIAL MODEL

Station of the Cross.

SPECIMENS of Modern Art according to the Beuron School which fosters symbolical expression as against realistic portrayal of religious subjects. These creations of Daprato Studios give evidence of artistic facilities worthy of the consideration of clergy and architects favoring this type of art. We solicit the opportunity of working on original ideas according to any of the modern styles.

Daprato Statuary Company



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SPECIAL MODEL

Jesus Christ, King.

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Daprato Statuar

SPECIAL

Angel of the

THE fascinating charm of the correctly planned church is unquestionably a powerful factor in attracting people to religious devotions. Human nature instinctively inclines to the beautiful. Religion attracts because it glorifies the spiritual beauty of Heaven while Religious Art adds a delightful consciousness of the Divine Presence by visualizing beauty in a material way.

Churches furnished with the knowledge that attractive furnishings are a real inspiration to faith invariably specify work of the highest artistic merit.

The Studios of Daprato Statuary Company have at all times maintained lofty ideals in the execution of Christian Art and their productions point the way to beautiful churches.

We are in position to render valuable service to churches in need of any of the following furnishings:

ALTARS
ALTAR RAILINGS } Marble, Scagliola, Rigalico
PULPITS
STATUES—Marble, Orbronze, Cement, Composition
STATIONS OF THE CROSS—(Groups and Relief)
CEMETERY GROUPS—Marble, Orbronze, Cement
WINDOWS—Stained Antique Glass of Exceptional Workmanship
SOUNDING BOARDS—Daprato Patented Adjustment
TREASURY LOCK STEEL TABERNACLE SAFES
BAPTISMAL FONTS—Marble, Composition
SHRINES—Marble, Scagliola, Rigalico
CHRISTMAS CRIBS—Composition

CATALOGUES, PHOTOGRAPHS OR DESIGNS UPON REQUEST

DAPRATO STATUARY COMPANY

Pontifical Institute of Christian Art

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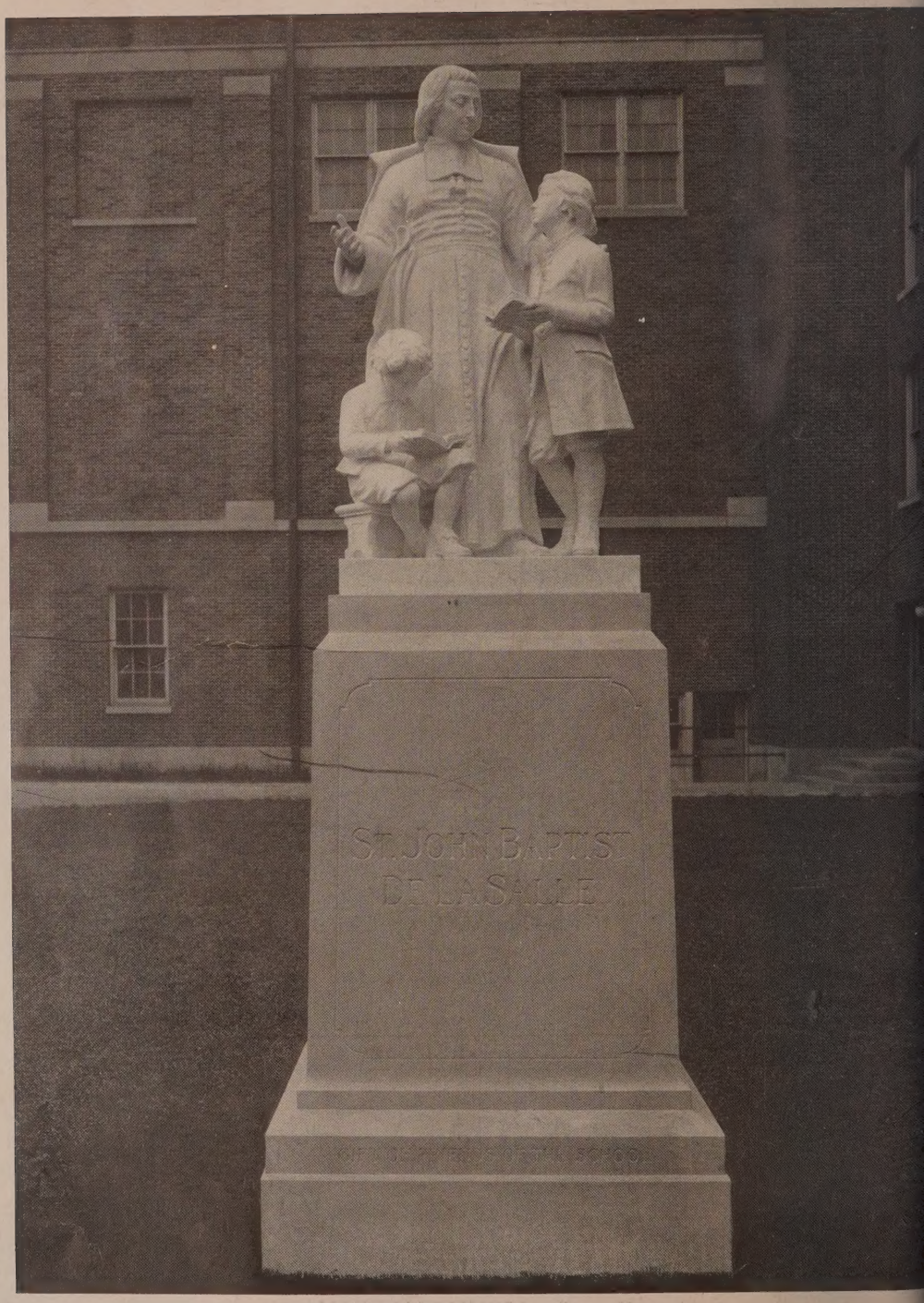
72 Notre Dame St., MONTREAL, CANADA



MONUMENT OF MARBLE AND STONE

De La Salle Institute, Brothers of the Christian Schools, Joliet, Ill.

The group is of Carrara Marble specially designed and executed by Daprato Statuary Company, Chicago, Pietrasanta, Italy.

Prin